

# Al-Mutanabbī

A Story of a Nation and Iraq, and a Poet

By Dr. ARIF A. AL-ASHOOR

Ph.D. BINGHAMTON UNIVERSITY

By Dr. ARIF A. AL-ASHOOR

# Al-Mutanabbī

A Story of a Nation and Iraq, and a Poet

By Dr. ARIF A. AL-ASHOOR

Ph.D. BINGHAMTON UNIVERSITY



دار الأبنام للنشر والتوزيع  
عمان - في المملكة العربية - وسط البلد أول طاعة  
جولس الحسين - بولس الحسين جولس الحسين  
ص 925636 - الف - 11190  
الط: 4633562 - 6 - 00962  
جولس: 797 - 509925 - 00962 - 795 - 707638  
E-mail: salah\_tellawi@yahoo.com  
alayandur@gmail.com



ISBN:978-9923-52-187-8



Al-Mutanabbī



# **Al-Mutanabbī**

Number of Library Department  
(4209/7/4442)

Primary indexing data for the book

Book title: Al-Mutanabbī: A Story of a Nation and Iraq, and a Poet

Written by: Al-Ashoor, Arif Abdullah

Publication data: Amman: Dar Al-Ayyam for Publishing and Distribution, 2024

Physical description: 156

Classification number: 928.11

Descriptions: Al-Mutanabbī // Arab Poets // Arabic poetry // Abbasid Period // Iraq

The author bears full legal responsibility for the content of his work, and this work does not express the opinion of the National Library Department or any other governmental body

ISBN: 978-9923-52-187-8

**2024**

All copyrights reserved to the publisher  
Amman Jordan

All rights reserved. No part of this book may be reproduced, stored in any retrieval system or transmitted in any form or by any means without prior permission in writing from the publisher.

دار الأيـام للنشـر والتوزيـع  
عمان - ش. الملك حسين - وسط البلد أول طلععة  
جبل الحسين - بجانب سرفيس جبل الحسين خط 9  
ص. ب 925636 - عمان - الأردن 11190  
هاتف: 4633362 - 6 - 00962  
جوال: 707630 - 795 - 00962 - 509925 - 00962  
E- mail: [salah\\_tellawi@yahoo.co](mailto:salah_tellawi@yahoo.co)  
[alayamdar@gmail.com](mailto:alayamdar@gmail.com)



# Al-Mutanabbī

A Story of a Nation and Iraq, and a Poet<sup>1</sup>

By Dr. ARIF A. AL-ASHOOR

Ph.D. BINGHAMTON UNIVERSITY

## المُتَنَبِّي

قصةُ أمةٍ والعِراقُ وحياءُ شاعرٍ  
الدكتور عارف عبد الله العاشور



---

<sup>1</sup> English Version      النسخة الانكليزية

## TABLE OF CONTENTS

INTRODUCTION .....	5
1. CHAPTER ONE: Historical and Political Context of the Abbasid Caliphate to al-Mutanabbī's Biography .....	6
1.1. Early Life of al-Mutanabbī.....	6
1.2. Social, Political, and Historical Context of the Abbasid Caliphate .....	17
1.3. Al-Mutanabbī Becomes the Poet of Aleppo's Court .....	24
1.4. The Relationship Between al-Mutanabbī and Saif al-Dawlah .....	27
1.5. Poitical interpretation of the <i>Qaṣīdah</i> 'Wā Ḥarrā Qalbāh' .....	43
1.6. How is 'Wā Ḥarrā Qalbāh' <i>Qaṣīdah</i> Composed .....	45
1.7. Interpretation of the <i>Qaṣīdah</i> 'Wā Ḥarrā Qalbāh' .....	47
2. CHAPTER TWO: Al-Mutanabbī Becomes the Poet of the Egyptian Ruler, Abū al-Misk Kāfūr al-Ikhshīdī .....	83
3. CHAPTER THREE: From Kufah to Baghdad.....	94
4. CHAPTER FOUR: Al-Mutanabbī's Response to Ibn al-ʿAmīd's Invitation in Arjan ..	96
5. CHAPTER FIVE: Al-Mutanabbī Visits ʿAḍud al-Dawlah al-Buwayhī in Shiraz .....	98
6. CHAPTER SIX: The Assassination of Al-Mutanabbī is the assassination of the voice of Arab Nationalism .....	100
7. CHAPTER SEVEN: Al-Mutanabbī's <i>Shiʿr</i> (poetry) .....	103
8. CHAPTER EIGHT: Al-Mutanabbī's Political Poetry .....	115
9. CONCLUSION .....	131
ARABIC ENGLISH WORKS CITED (Transliteration).....	134
ARABIC WORKS CITED .....	139
TRANSLITERATION NOTES .....	142

Note: Part of his book is based on a dissertation submitted in December 2013 by the author for the degree of Doctor of Philosophy in translation studies to the University of Binghamton, Harpur College.

## **Introduction:**

Perhaps our connection with any work in our life, whether it is cultural or social, or even our connection with the work from which we live is purely a coincidence, and this coincidence may be our launch to a larger and broader world and be the most important part of our life and work, and it may be a complementary start to our life path. But the question that arises here is:

Can we accept this coincidence and the work that we discovered through it without the presence of motives or love? Are there no motives that prepare us to accept this coincidence? What I will present in this book is not purely a coincidence, but rather a bitter reality experienced by a people for decades, and to diagnose this reality, I conducted extensive research and study to reveal this reality to the readers. This bitter reality was diagnosed by Al-Mutanabbi. He is not one of the poets whose songs, as it is said, rise in love when the night falls. Rather, he is a political poet in every sense of the word. By diagnosing this reality of what the Iraqi people are experiencing, I dedicate this humble work to the honorable revolutionaries in Al-Habyūbi Square...

## CHAPTER ONE

# Historical and Political Context of the Abbasid Caliphate to al-Mutanabbī's Biography

## 1.1. Early Life of al-Mutanabbī

Abū ʿAlī al-Ḥasan Bin<sup>2</sup> Rashīq al-Qayrawānī describes al-Mutanabbī in this way:

المتنبّي ملأ الدنيا و شأغل الناس (55)

Al-Mutanabbī has been keeping the world engaged with his poetry and keeping people discussing the ideas and meanings of his verses (translation mine).

In this chapter, I will correct some biographical errors that have been falsified. I will add more to what has been written about al-Mutanabbī by other scholars and critics. I will also translate into English some of his verses and uncover some political aspects of his poetry that have been overlooked. In the Arabic tradition, the emergence of a poet in an Arabic tribe would be an event accompanied by big festivities. Through his rhetoric, the poet acts as the mouthpiece of his tribe, glorifying the deeds of men, and urging them to unite and fight their enemies. In addition to his status in his tribe, being a poet is a way of earning money.

Being a poet in the Arab homeland is different from that in other communities: poets used to make good fortune, especially, when they praised kings and rulers. The poet's name is Abū<sup>3</sup> al-Ṭayyib Aḥmad Ibn al-Ḥusain al-Mutanabbī; his nickname, 'al-Mutanabbī,' literally means 'the would-be prophet.' His naysayers tried to bring him

---

<sup>2</sup> Ibn means a son of a person (someone).

<sup>3</sup> Abū is a name means father of a person (someone).

down by using this nickname against him. This naming is still arguable and there are many stories around it. However, the closest one to the truth is that al-Mutanabbī, on many occasions, used to say, “they called me al-Mutanabbī, for I recited the following verse”:

أَنَا فِي أُمَّةٍ تَدَارَكُهَا اللَّهُ غَرِيبٌ كَصَالِحٍ فِي ثَمُودٍ (Al-Mutanabbī 22)

I belong to a nation, blessed by the mercy of God,

a stranger, like Sāliḥ in [the] Thamūd. (AL-Ashoor)

People called the poet ‘al-Mutanabbī,’ (the would-be prophet), for he compared himself to the prophet Sāliḥ. Sāliḥ is an Arabic prophet mentioned in the Qur’ān, who prophesied to the first Arab tribe, Thamūd:

ولقد أرسلنا إلى ثمود أخاهم صالحاً أن اعبدوا الله فإذا هم فريقان يختصمون (سورة النمل 45)

And indeed We sent to Thamūd their brother Sāliḥ, saying: ‘Worship Allāh (Alone and none else). Then look! They became two parties (believers and disbelievers) quarreling with each other. (*Translation of the Meanings of the Noble Quran in the English Language; āyah 45, p. 509*)

To approve of al-Mutanabbī’s prophecy in poetry, in a São Paulo, Brazil festival in 1935, one of many festivals that have been held around the world in memory of al-Mutanabbī, Khālīd al-Karakī, in *al- Ṣā’ih al-Maḥkī: Ṣūrat al-Mutanabbī fī al-Shi‘r*<sup>4</sup> *al- ‘Arabī al-Ḥadīth (A Narrated Discourse: Al-Mutanabbī’s Image in the Modern Arabic*

---

<sup>4</sup> *Shi‘r* (poetry): It is the super ornament of Arab culture and the most authentically representative form of discourse. The idea articulated by poetry and the emotional resonances which it conveys earn it, even in the present day, where numerous new literary forms are in competition with it, the approval of scholars and the populace alike (Lent and Bearman 448).



*Poetry*) (1999), points out that “poets had competed to defend al-Mutanabbī’s prophecy of Arabic poetry” (104 translation mine). Al-Karakī (104-105) mentions that Rashīd Salīm al-Khourī al-Qarawī, in that rally, explains the likelihood that al-Mutanabbī was a prophet and says that the poet got the status of prophet by virtue of his poetics and also by the status of his *dīwān*<sup>5</sup> among the nations. This interpretation is important, because some people accused him of being a prophet. Al-Qarawī, as a famous poet, recites that if faith is common between God’s book and poetry, then the Qur’ān is for legislation and al-Mutanabbī’s *dīwān* is the qur’ān of poetry:

كلا أحمديها جاء فيها بمعجز      فللشرع قرآن وللشعر قرآن (al-Karakī 105)

Both Aḥmads had brought a miracle,

a Qur’ān for legislation and a qur’ān for poetry. (AL-Ashoor)

Examining the above verse, Aḥmad is another name of the prophet Muḥammad (peace be upon him), and Aḥmad is also the name of al-Mutanabbī. Therefore, in the context of the above verse, both of them had brought a miracle: the miracle of Muḥammad is the Qur’ān and of al-Mutanabbī is his *dīwān*. While some people had called al-Mutanabbī a prophet, the poet did not claim to be one. The poet was given that name and status by people, for he invented a new genre of poetry. He mastered poetry and shifted Arabic poetry to a more advance stage. He was not a prophet in the sense of being a messenger of God. In fact, he was the victim of being called a prophet, for he was the magician of words and a genius of language. Al-Ṣāhib Abī al-Qāsim Ismā‘īl Bin ‘Abbād and Muḥammad Ḥasan

---

<sup>5</sup> A volume that includes all the poet’s poems.

āl-Yāsīn, in *al-Kashif<sup>c</sup> an Masāwi' Shi<sup>c</sup> r al-Mutanabbī* (*Detection of the Defects in al-Mutanabbī's Poetry*) (1965) verify:

Since the fifth century<sup>6</sup> al-Mutanabbī's name has become equivalent to a great poet; he has a great affection for Arabic poetry that no other poet had. Al-Mutanabbī's *dīwān*, in the Middle Ages and the current age, had been within the reach of the hands of <sup>c</sup>*ulamā'*<sup>7</sup> and littérateurs from Persia to Andalus. (16 translation mine)

Arab poets are deeply indebted to al-Mutanabbī. Another witness who defended al-Mutanabbī against the allegation that he called himself a prophet is a testimony from the famous poet, Abū al-<sup>c</sup>Alā' al-Ma<sup>c</sup>arrī<sup>8</sup>, who called al-Mutanabbī's *dīwān* the “Miracle of Aḥmad.” To explore further, Ibrāhīm <sup>c</sup>Abd al-Qādir al-Māzinī and Fāyiz Tarḥīnī, in *al-Shi<sup>c</sup> r: Ghāyātuhu wa Wasā'ituhu* (*Poetry: Its Goals and Mediums*), point out that “in the old-ages of the world, poets were sometimes called legislators and some other times prophets according to the ages they appear and nation they excelled” (35 translation mine). Therefore, it is not strange that Abū al-Ṭayyib Aḥmad Ibn al-Ḥusain was called al-Mutanabbī (the would-be prophet).

Aside from the debate in which al-Mutanabbī was accused of being a prophet, he was born in Kufah in the south of Iraq in 915 A.D. The city of Kufah, which is now the

---

<sup>6</sup> The fifth century is dated according to the Islamic Calendar (*Hijrī*), which is equivalent to the eleventh century in the Western Calendar.

<sup>7</sup> religious scholars

<sup>8</sup> Al-Ma<sup>c</sup>arrī, Abū al-<sup>c</sup>Alā' Aḥmad Bin <sup>c</sup>Abdullah Bin Sulaiman. *Miracle of Aḥmad. Fulfillment* by <sup>c</sup>Abd al-Majīd Deyab, Dār al-Ma<sup>c</sup>ārf, 1992. Print.

center of the al-Najaf governorate, was part of the Abbasid Caliphate<sup>9</sup>; it was a center of trade and education. This city has been characterized by its private, religious nature; it was the city of poetry, Arabic grammar, and conflicting political parties. Al-Mutanabbī was an Arab and his father, though of noble ancestry, used to keep his origin secret; this leads us to conclude that his father was a cautious person. Though some accusations attributed al-Mutanabbī's origin to the Qarāmiṭah,<sup>10</sup> Muṣṭafā al-Shak'ah, in *Abū al-Ṭayyib al-Mutanabbī fī Miṣr wa al-ʿIrāqain* (*Abū al-Ṭayyib al-Mutanabbī in Egypt and the two Iraqs*), in which he tackles the life of al-Mutanabbī in Iraq and Persia, denounces all those accusations. Al-Shak'ah states that “al-Mutanabbī, in his youth, was affected by the Qarāmiṭah's thoughts and ideas, then he began to mock them and refuse them” (37 translation mine).

As for the educational background of the poet, he studied with the owners of book shops in Kufah. Those booksellers were not only making money through their shops, but they were highly educated men of letters. The reason the librarians exercised this craft was to read books and to attract scientists and writers. He also studied literature and science in schools with great scholars such as Abū Ishāq Ibrāhīm Bin Muḥammad al-Zajjāj al-Baghdādī, Muḥammad Bin al-Sirrī Abū Baker, known as al-Sarrāj, Abū Baker Muḥammad Bin al-Ḥasan al-Basrī, Abū ʿAbdullah Ibrāhīm Bin Muḥammad Bin ʿArafah al-Azdī, known as Naṭṭawayh, ʿAbd Allāh Bin Jaʿfar Bin Dristawayh, and many

---

<sup>9</sup> The Arabic word from which caliph is derived—*khalifa*—literally means a deputy or successor, and the term can be used in quite mundane administrative contexts. However, it was also adopted by early Muslims to describe the Prophet's successor as leader of the nascent Muslim community after his death in 632 in Medina (Bennison 11).

<sup>10</sup> Qarāmiṭah (Carmathian) was a religious sect known to be subversive and an underground movement. This movement had adopted a secret military organization. They pretended to be loyal to the Prophet Muḥammad's family, but in fact, they were not.

others. He read the poems of Abū Tammām, Bashār Ibn Burd, and Abū Nuwās; he also read philosophy, logic, and mysticism. He acquired part of his education in Damascus, as we will see later. He was widely read in Arabic poetry and prose, and if somebody asked a question, he would quote the answer from the words of Arabic literature.

His assassins falsified many facts about him. One of the falsifications is that his father was °Īdān al-Saqqā.<sup>11</sup> °Iṣām al-Sayyūfī, in his book, *al-ʿAwāmil al-Siyāsiyyah fī Shiʿr Abī al-Ṭayyib al-Mutanabbī (Political Factors in al-Mutanabbī's Poetry)* (2004), provides evidence that the poet's father was not the water-carrier, °Īdān al-Saqqā (152-153). This name, as we will see later, is the surname of the person who took care of the poet and helped him to visit the Bedouin tribes. Al-Mutanabbī's father was of a noble lineage that descended from the Prophet Muḥammad who belonged to the Hashimite clan of the Quraysh tribe; this is why he had been targeted by some rulers and religious sects. Al-Mutanabbī kept his lineage secret; he was unable to declare his origin, for fear of assassination. But that does not mean he did not want people to know his tribal origin, at least implicitly. He indirectly declares and assures that he descended from a noble Yamani Arab tribe:

(Al-Mutanabbī 33) وَمَجْدِي يَدُلُّ بَنِي خَنْدِفٍ عَلَى أَنَّ كُلَّ كَرِيمٍ يَمَانِي

My glory signifies that I am a descendant of Banū Khindif,

that every generous person belongs to a Yamani tribe. (AL-Ashoor)

He stresses that he possesses a sense of greatness and sublimity. His resistance and steadfastness is deeply rooted in the ground like a rock in a valley, as we will see in

---

<sup>11</sup> *Al-Saqqā* is a craft and literally means 'water carrier.'

the following verse. In the second hemistich, the poet compares himself to Gemini among the other constellations. He says: I'm Gemini, i.e., people learn skills from me, and quote me. If all the poets are stars, he is the Gemini among them:

(Al-Mutanabbī 125) أنا صخرة الوادي إذا ما زُوجِمْتُ وإذا نَطَقْتُ فَأَتَنِي الْجُوزَاءُ

I am the rock of the valley if someone tried to displace me,

and if I speak, I am the Gemini. (AL-Ashoor)

He did not declare his lineage explicitly, but he at least implicitly gave some hints in his poetry. As he says in his verse, those who did not recognize his nobility are 'ignorant' and 'stupid' people. He does not reveal his nobility; if a 'stupid' person is unable to discover his origin, then the 'stupid' and 'blind' are the same; both of them are unable to know who he is. Whenever he hides his origin, his virtues and works reveal his lineage. In the following verse, as throughout his poetry, the poet sends indirect messages to his audiences about his lineage:

(Al-Mutanabbī 126) وإذا خَفِيتُ عَلَى الْعَبِيِّ فَعَازِرٌ أَنْ لَا تَرَانِي مُقَلَّةٌ عَمِيَاءُ

If the stupid did not recognize me,

then the blind is excused for not seeing me. (AL-Ashoor)

ʿAbd al-Ghanī al-Mallāḥ, in *al-Mutanabbī Yastariddu Abāh (Al-Mutanabbī Recovers His Father)* (1980), also refuted the allegations that said al-Mutanabbī was the son of ʿĪdān al-Saqqā. This name, ʿĪdān al-Saqqā, was only given to him after he left the court of al-Muhallabī's minister in Baghdad in 965 A.D.; this name did not exist before that time. Al-Mallāḥ theorizes that al-Mutanabbī is the son of the 12<sup>th</sup> *imām*, Muḥammad

al-Mahdī Bin Ḥusain Bin ʿAlī. Al-Mallāḥ proposes that “because of sectarian clashes at that time, wise men used to hide by using different names and titles, because they were afraid of assassination” (47 translation mine). Al-Mallāḥ’s theory is based on two evidences: the first is literary evidence in which he implies that al-Mutanabbī, through his poetry, asked for his right to be recognized of noble lineage and to be given a leadership position:

(Al-Mutanabbī 198) سَأَطْلُبُ حَقِّي بِالْقَنَا وَمَشَايِخِ كَأَنَّهُمْ مِنْ طَوْلِ مَا التَّمَّوْا مُرْدُ

I will retrieve my right with the spear,

regardless of men, they look young, for wearing long veil. (AL-Ashoor)

As for the second proof, al-Mallāḥ supports his theory of the poet’s noble lineage by a proof of mathematical calculation. He proves that “al-Mutanabbī is the descendant of al-Mahdī”<sup>12</sup> (165 AL-Ashoor on page 11).

Nevertheless, it is important to focus on something more lasting than his connection to pure noble Arab decent; what is valuable is to focus on the literature and art of al-Mutanabbī, and his status among modern and classical littérateurs.

His mother died in his youth, and we know little about her, for he did not address her in his poetry. It seems that his maternal grandmother raised him. She was the first one who instilled the spirit of greatness, power, and vigor into him. She told him about his

---

<sup>12</sup> Al-Mahdī: Shīʿah (Shiite) as one of Islam’s doctorial school, believe that the twelfth imam, Muḥammad al-Mahdī, will reemerge before the day after and will bring justice to earth.

noble origin and they both kept it secret because they were afraid of the Alawites.<sup>13</sup> Afraid of being assassinated, and in order to disguise and mislead his enemies, she sent him with ʿĪdān al-Saqqā to the desert to visit nomadic tribes and pretend to be seeking the study of Classical Arabic (*fuṣḥā*).

He spent part of his childhood in the deserts of today's states of Iraq and the Kingdom of Saudi Arabia where he lived with the Bedouin. There, he did not only learn pure Arabic, but also experienced life with its traditions, sands, birds, animals, proverbs, and its sunrises and sunsets. When his grandmother died, he lost his only connection to his noble origin. Al-Mutanabbī does mention his grandmother in his poetry but only in one occasion by calling her 'mother.' In his *rithā' qaṣīdah*<sup>14</sup> (elegy poem) which he dedicated to her, he composed the best of his verses; when she died in his absence, he expressed his anguish and remorse:

هَبِينِي أَخَذْتُ النَّارَ فَيَكُ مِنْ الْعِدَا فَكَيْفَ بِأَخَذِ النَّارِ فَيَكُ مِنْ الْحُمَى (Al-Mutanabbī 175)

[Mother], if the enemy had caused your death, I would have avenged it,

but how can I avenge your fever? (AL-Ashoor)

In the above verse, the poet is amazed to discover another foe. How could this enemy kill his grandmother? In this verse, he challenges and condemns war and threatens his

---

<sup>13</sup> A statement issued by ʿulamāʾ (religious scholars) and quoted in Munīr al-Sharīf's book, *al-Muslimūn al-ʿAlawīyūn: Man Hum wa Ayna Hum*, says that "Alawites sect is considered Shīʿah [Shiite]; they belong to the Commander of the Faithful ʿAlī Ibn Abī Ṭālib (Allāh be pleased with him) by loyalty, and some others belong to him by loyalty and lineage" (8 translation mine). In other words, some of them descended from ʿAlī Ibn Abī Ṭālib and some others did not, but believed in Shīʿah doctrine.

<sup>14</sup> *Qaṣīdah* is a poem of some length, with verses divided into two hemistichs, a single metre and a monorhyme... *qasida* poetry represents a distinct literary tradition with its own conventions and particular function (Sperl and Christopher 2-3).

enemies. It is the treachery of fate, which plots this conspiracy; he may be able to avenge the enemies, but he is unable to avenge fever. For the above verse, al-Mallāḥ suggests another interpretation. He believes:

That good old lady had enemies; who are they? And what is the reason behind that malignity. There is no doubt that that malignity had a direct relation to the marriage of her daughter to a man who made her bear a child. Those enemies did not like her to bear a child. That child (Al-Mutanabbī) had grown and his enthusiasm pushed him to ask for his right. Therefore the aggression increased. (91 translation mine)

However, wherever al-Mutanabbī travelled, people used to ask him about his lineage but for security reasons he was unable to declare what it was. As a result, al-Mutanabbī used to say that although he was proud of his ancestors, he was always proud of himself; he inherited his glory from his poetry. He, “through the intensity of his pride, universalizes his personal superiority by holding it up as the final stage of human achievement” (Lyons 225):

(Al-Mutanabbī 21) لَا بِقَوْمِي شَرَفْتُ بَلْ شَرُّفُوا بِي وَبِنَفْسِي فَخَرْتُ لَا بِجُدودي

I have not been honored by my tribe, but they have been honored by me,

and I have bragged about myself and not my ancestors. (AL-Ashoor)

(Al-Mutanabbī 21) وَبِهِمْ فَخْرٌ كُلِّ مَنْ نَطَقَ الضَّادَ وَعَوْدُ الْجَانِي وَعَوْتُ الطَّرِيدِ



Of them, proud of everyone who speaks *dād*,<sup>15</sup>

where the offender can take refuge and the exiled is helped. (AL-Ashoor)

The latter verse is an indirect indication of his lineage that he belongs to noble ancestry. Nevertheless, he felt he was a foreigner among Arab people, for he thought that he was the only person who was concerned about the future of Arab sovereignty. While others were oblivious, busy, and deceived by appearances, he saw the Arab rulers acting weak as if led like sheep and influenced by intruders who had no opinions. As I have illustrated in this chapter, he witnessed the degeneration of Arab rule and the dissolution and disintegration of the Abbasid states. He also experienced deterioration of the political, moral and psychological spheres. He was right when he compared his foreignness among his people to the foreignness of the messengers of God among their people, saying he was “a stranger like Sāliḥ in [the] Thamūd.” He was a symbol of Arab patriotism; as a knight, he composed:

(Al-Mutanabbī 20 مَفْرَشِي صَهْوَةَ الْجِصَانِ وَلَكِنْ قَمِيصِي مَسْرُودَةٌ مِنْ حَدِيدٍ

My mattress is the saddle of a stallion,

and my shirt is woven of iron. (AL-Ashoor)

---

<sup>15</sup> *dād* (ض) is the fifteenth letter in the Arabic alphabet. Although this letter has been borrowed by some peoples, such as Persians; they still cannot pronounce it. They only borrowed the form of the letter. The only people in the world who can pronounce this letter are the Arabs and foreign scholars who master Arabic.